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ABSTRACT

To investigate allegations by Indian artists that their ethnic values/traditions are being omitted from art curricula in their Wisconsin community schools, the study conducted ethnographic observations and interviews in a reservation elementary public school, a public elementary and high school located just outside the reservation, and a reservation elementary tribal school contracted by the Bureau of Indian Affairs (BIA). The research examined school and classroom environment, teacher theory, teacher practice, and student art activities and learning. Results showed that only the BIA school considered the aesthetic/art heritage and ethnic values of its students. Factors determining whether students' heritage/values were considered were teacher's ethnic background, university courses in preparation for teaching art, and exposure to cultural values, art forms, and history of Indian ethnic groups. The study recommends that to utilize art as a tool to dissolve bigotry between Indians and whites in Wisconsin, more Indian art teachers should be hired by Indian communities; white teachers' education should include Indian values systems, traditions, and art forms; Indian artists should be utilized in schools; Indian students should be encouraged to express their culture through their art production; and teachers should design projects to allow for such expression. (NEC)

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A FIELD RESEARCH STUDY WHICH ANALYSES ETHNIC VALUES AND AESTHETIC/ART EDUCATION: AS OBSERVED IN WISCONSIN INDIAN COMMUNITY SCHOOLS

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The problem proposed for investigation in this paper was conceived of through interviews with Contemporary Wisconsin Indian Visual Artists. They maintained that their ethnic values and traditions were seldom, if ever, given consideration in the aesthetic or art education they had received in the elementary and high schools they had attended. (R. S. Kerstetter, personal communication, July 14, 1984; M. L. Lemieux, personal communication, June 28, 1985; T. Lowe, personal communication, April 23, 1984; R. G. Danay, personal communication, May 5, 1984) They Contended that when aesthetic/art education was presented in the schools, it was based on Anglo American and Western European values and traditions. These values the Indians perceive as significantly different from their own, and at times in direct conflict with them. This lack of consideration for the Indian values and traditions in aesthetic/art curriculum is believed, by the artists, to be continuing in their community schools. With the Indian population in the state on the increase, and currently about half of their 32,000 members consisting of school age children; (Wisconsin Department of Health and Social Services, 1982) the artists feel it is time to reexamine and change the curriculum of aesthetics/art in their schools. It is important to note that the Indian artists are not asking for the the exclusion of the American Anglo and Western European

perspectives; but for the inclusion and consideration of their values and traditions in the newly proposed curriculum plan. The purpose of this research, is to investigate the allegations made by the Indian artists that their ethnic values and traditions are being omitted from the curriculum in the teaching of aesthetics/art in their community schools. The research will take the form of ethnographic observations and interviews in the Indian community schools. Four areas will be investigated; school and classroom environment, teacher theory, teacher practice, and student art activities and learning.

In dealing with this problem it was first necessary to establish what the Wisconsin Indian and Anglo values and traditions entailed. In the following few pages a summary of this will be presented.

In a thesis by Jessica Stuhr entitled Native American Values and the Application of Directive Therapy to Value Conflict, she looked at the values of the American Indians. (Suhr, 1983) The term "value" needs to be defined and its relationship to ethnic culture. The dictionary definition of values was noted by Salway (,1982, p. 585) as "that for which something is regarded as useful or desirable, utility, merit, or worth...; highly regarded." (Salway, 1982) Webster's Dictionary defined values as "the social principles, goals, or standards held by an individual, class, society ect." (Guralnik, 1978, p. 827)

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According to Jessica Suhr, Native American Indian values can be classified into three broad categories - spiritual, cultural, and social values. Spiritual include the importance of religion, or spirituality, in everyday life; the significance of Indian ceremonies and healing processes; and the emphasis on unity with nature. Cultural values include the focus on sharing, the importance of "noninterference," the use of humor, and the emphasis on a cyclical time concept. Social values include the importance of the extended family, the child, and the aged; and the Indian view of leadership as serving the people and being chosen on personal wisdom. (Suhr, 1983) Murray Wax includes the importance of close peer group relationships; and the rejection of competition at an individual level while accepting it at a group level, in the category of social values. (Wax, 1971, pp. 84-85, p. 185) Although these values are expressed in terms of North American Indians in general, they can be applied to Wisconsin Indians in particular as they mirror values reflected throughout Erdman's "Handbook on Wisconsin Indians". (Erdman, 1966, pp. 1-95) The continual reference to the "Pan-Indian Movement" in the literature also adds emphasis to this decision. (Wax, 1971, pp. 135-156; Buchanan, Wax, 1976, pp. 162-190; Thomas, 1968, pp. 77-86; Lurie, 1971, pp. 443-470; Deloria, 1976, pp. 162-190)

The word tradition, as it is commonly used in our culture, is defined in Webster's dictionary as '...1: the handing down of information and customs by word of mouth or by example from one generation to another without written instruction 2: an inherited pattern of thought or action (as a religion doctrine or practice or a social custom 3: cultural continuity in social attitudes and institutions'. (Merriam, 1967, p. 938) In addition to interviews with Contemporary Wisconsin Indian Visual Artists, the literature was consulted to establish the traditions in regard to the art production of the Indians indigenous to the state. (P. Ritzenthaler, R. Ritzenthaler, 1970; Dockstadler, 1962; Miles, 1962) A comprehensive list of the types of art or artifacts produced by these people was compiled through this review. These traditional art forms tended to be generally utilitarian; bead work, quill craft, wood carving, weaving and applique, dolls, rock painting, mound building, handbuilt pottery, birch bark containers and baskets, leather work, sweet-grass baskets, and stone carving. It was not until the early 1900's that Indian artists began signing or taking credit for the creation of their art work. Up until this time, art was such an intricate part of their culture, that the Indian artists had never separated the actual creation of artifacts or art works from it. The advent of the White Man, and his in-

fluences gave the Indian artists another perspective to look at art and its creators from. They now saw the artist as an individual who could be given credit for his or her achievements in his or her own rights in addition to the enrichment his/her art provided to the lives of her/his people. (Highwater, 1976, pp. 3-19)

The Anglo American and Western European values were derived from literature by major Art Educators. Laura Chapman states; "The dominant values in our culture are still reflected in the quest for wealth, success, and upward social mobility.". (Chapman, 1978, p. 4) When translating these values into theory she states the purpose of art education as follows:

> In a democratic society, the power to determine the quality of life shared by all the people, not just one person or a self-appointed few. The need for enlightened citizens leads to three primary responsibilities of general public education and, by implication, of art education. General education provides for personal fulfillment, nurtures social consciousness, and transmits the cultural heritage to each generation. In practice, we say that school programs should be planned in relation to the child, the subjects that comprise the cultural heritage, and society..
>
> Three major purposes of art education stem from the personal, social, and historical responsibilities of general education. School art programs encourage personal fulfillment by helping children respond to

> their immediate world and express its significance to them in visual form. Through studies of the artistic heritage, children learn that art is related to cultural endeavors of the past and present. By studying the role of art in society, children can begin to appreciate art as a way of encountering life and not view it as simply an esoteric frill. (chapman, 1978, p. 19)

These views are supported by other important educators in the field. (McFee, Degge, 1977; Eisner, 1972) This perspective could be open enough to include the proposed Wisconsin Indian curriculum plan if the society, culture, and art heritage studied were not limited to the dominant Anglos and Western Europeans.

Little pertinent research excluding Susanne Anderson's Song of the Earth Spirit, has been written which deals with Indian art education specifically. (Anderson, 1973, pp. 61-77) However, cultural anthropolgists and curriculum theorists have dealt with Indian education in general. (Wax, 1971; M. Wax, R. Wax, 1968; Lurie, 1968; Popkewitz, 1975) They all tend to reinforce the ideas and goals of the Contemporary Wisconsin Indian Visual Artists proposed aesthetic/art education curriculum plan. Lurie states; "Indian people would like improved educational and community programs designed to give the individual a free choice in using his abilities, provided that such programs are not explicitly or implictly designated to reduce his Indianness." (Lurie, 1968, p. 191) Wax makes a similar statement;

"...the problems which agencies such as schools have in dealing with Indians testifies to Indian cultural uniqueness and social solidarity. Rather than attempt to dissolve these linkages further, the goal should be to strengthen them, so that the Indians can make their own choices, whether this means they remain culturally and socially distinct, socially distinct but culturally assimilated, or culturally and socially assimilated.". (Wax, 1971, p. 183) Both authors cited agreed with the Wisconsin Indian Artists, that choice must be offered and respected by those empowered to do the offering. Tom Popkewitz, and Rosalie and Murray Wax suggest that teachers and administrators who are sympathetic to the Indian values must be involved in the schools and curriculum planning. (Popkewitz, 1975, pp. 58-59; M. Wax, R. Wax, 1968, p. 16)

In the past "Sympathetic people, while accepting the justice of the Indians' arguments, nevertheless often found they could not offer Indian people their whole-hearted support or assistance because they felt sadly, but surely, the inevitable fate of Indian people would be assimilation and loss of identity.". (Lurie, 1968, p. 190) The process of assimilation based on the Melting Pot theory has not occurred. After a century and a half of the Indian peoples' imminent disappearance being confidently predicted it still has not happened. (Rosenthal, 1971, pp. 41-53;

Oswalt, 1973, p. 2) The reality is, that the Indian ethnic groups are here to stay; and must be dealt with in a manner acceptable to both Anglos and Indians. The Indians cultural exchange was not static prior to the arrival of the White Man. Neither was it static after his coming. Nor should it be static now! (Wax, 1971, p. 24) The Wisconsin Indians want their children to have the opportunity to choose what, if any cultural exchange in the field of aesthetics/art they would like to make.

The methodologies and procedures for the actual process of investigative field work were influenced by the ideas incorporated in "The Study of Schooling---Field Based Methodologies in Educational Research and Evaluation.". (Popkewitz, Tabachnick, 1971) The process of conducting an autocratic ethnographic interview was assimilated from "Case Studies in Education and Culture". (G. Spindler, L. Spindler, 1973) The study follows the methodology of a field study as presented by the Spindlers. It is of a descriptive nature. This description was collected by means of hand or tape recorded interviews with teachers and students in the Indians' community schools, photographs, slides, and on the scene observations. The interview was autocratic in model, which meant the interviewer acted as an independent agent and the results served her purpose. (Spindler "et al")

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The field study took place in four Wisconsin schools in three Indian communities. All three of these communities' schools had a different nature: 1. an elementary public school on an Indian Reservation, 2. a public elementary and high school located just outside of the Reservation, 3. a tribal school contracted by the B.I.A. (Bureau of Indian Affairs) to provide elementary level education on the Reservation. These schools were not chosen for their diversity of forms; but because that was what was available. Each community has had a diverse history made up of a complex series of educational "reforms"/changes dependent on who held religious or political power, and what policies they chose to implement in this area.

The three communities employed different art teachers. Two of the teachers were White males and were employed full-time. One was a female Indian and employed part-time. All three of these teachers were extremely dedicated to their profession and their students. They worked under varying degrees of financial constraints and obstacles. The teachers were influenced in their teaching by how they perceived their role as art teachers in the Indian community schools; and by their teacher preparation in the state's universities.

School #1 is located within a reservation town. The building is old though, not dilapidated. There are approxi-

mately 200 students attending the school in grades first through sixth. They are all taught art one period a week by the Anglo male art teacher. Almost all of the students in the school are Indians. The teacher is also responsible for teaching art at another Indian elementary school in the vicinity. His time is shared equally between the two schools.

The inside of the building was literally plastered with student art work, evidence of the approaching Student Art Show for parents. Outside of the art classroom door a mural had been painted of an Indian warrior.(a) This had been done by a high school student prior to 1980. The present art teacher was not employed at the time of the mural's production. He believed it must have been done when the school had been used for both elementary and high school. The mural is in tough condition with paint peeling off of the wall around it; yet it still retains a regal air. The art room is used solely for that subject. It is extremely neat, clean, and orderly. Up above the shelving and surrounding the perimeter of the room are framed or matted prints of major Anglo American and Western European artists.(b) These had been ordered by the art teacher to aid in his teaching. They were used often to get across different art concepts. There was one print of an Indian woman and baby, believed to have been done by an Indian artist. This had been donated to the

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art room for display by CETA. The teacher expressed an interest in purchasing prints of Indian two-dimensional works; but confessed he knew of no distributor of them.

The researcher asked teacher #1 how he saw his role as an art teacher in an Indian community school? he replied; "that it is his purpose to share his knowlege of white art forms and history with his students". The manner in which he teaches his Indian students "...is the same as when I taught white students" in a previous elementary art position. Teacher #1 wants his Indian students to be given an equal opportunity to compete in the white world in the appreciation and production of art. "When they leave the reservation they will have the same opportunites." He sees his teaching "...as an enrichment of the heritage (aesthetic/art) they already bring into the classroom from home.". Dr. Lurie contends that the Indians see themselves as distinctly different, "special" with their own history and culture. (Lurie, 1968, pp. 190-199) For these reasons the students need <u>more</u> offered in the schools. Teacher #1 assumed that all Indian children should want to and will leave the Indian reservation never to return. This is not an accurate picture according to Murray Wax. He states that Indians do choose or are forced to leave the communities often for financial reasons; but that many return as soon as they are able. (Wax, 1971, pp. 38-39) From personal

interviews with Wisconsin Indian Artists I can confirm this to be true.

Teacher #1 includes very little of the children's aesthetic/art heritage in his teaching. His neglect of this area is based on some legitimate reasons. The teacher preparation he received in a state university did not prepare him to assume this teaching aspect. The literature that exists on the subject is not in a form that would make teaching it easy. One must know how something is produced and not just what. (?) The traditional craft area he believes is sufficently covered at home. Many of his students have brought examples of them into the classroom to show what they've done at home. He did two projects a few years ago that were based on Indian forms; god's eyes and bead work. The beading project was taught at the insistence of an older Indian woman in the community. She permanently donated the looms; and gave her time to teach the art teachers to do bead work.. He has not repeated the project since this initial experience because of the "...prohibitive cost of beads". From this example it is possible to see that there is interest in seeing that the traditional art forms be taught in the schools. The art teacher himself is leery of having the traditional artists themselves come into the art class to teach units because; "Why would they need me?". In a

discussion on this subject with curriculum theorist, Michael Apple, he said the fear of being pushed out of a teaching position is not unfounded and has occurred. (Apple, personal communication, Dec. 6, 1985) The art teacher was questioned as to how many Indian artists he was familiar with in the community? He said one, a painter. He must have forgot about the bead work woman, or else he doesn't consider what she does art. The researcher fears that the exclusion of both the past and present art forms of the Indian peoples signifies something else to the students. Popkewitz agrees; "It is reasonable to assume that as Indian children are taught the superiority of white, middle-class values and social systems, they are also taught the inferiority of their own status and beliefs.". (Popkewitz, 1975, p. 59)

The teacher based projects on the cultures of Western European countries.(c) In this particular project, the students were told about the potato famine in Ireland; and the part it played in the Irish people's migration to "their" country. The students turned potato shapes into symbols expressing the occupations and types of people that the immigrants assumed and became once they arrived in this country. One didn't have to know how to do a traditional craft to accomplish this project!

Self-expression is the most important element in the production of student art, teacher #1 believed. The student art produced appeared most effective when the subject matter was related to the students' environment. Teacher #1 was aware of the strong attachment his students had to the land. He often used this knowledge as a basis for art activities especially drawing.(d,e,f) He felt the drawing skills of his students, and their inclusion of detail to be superior to that of white children.(f) Note the inclusion of the icicles in the tree, six base lines for depth, and the snowmobiles in this first grader's drawing. Griffith also found this superiority in Indian children's drawings. (Griffith, 1971, p. 157) From the wealth of practical experience that six years of teaching Indian children affords, the teacher is able to perceive the narrative aspect of his students' work. Although projects are not geared to that end he finds this narrative aspect evident in much of their work. In making paintings of fall trees many students related culturally important events in their lives into the works. The art teacher was not familiar with all the details; but said a lot of the male students ages 9-11, go out into the wilderness to the graves of their ancestors and prepare to receive a vision.(g,h,i,j,) After this experience they behave differently, and may visually refer to it quite often in their art work. This type of inclusion

of cultural heritage occurs often, but is not specifically solicited. The individual self-expression aspect of the teacher's theory is not competitively played in the classroom. Without the emphasis on competition it is accepted by the Indian students.

The following is a summation of the essence of what was obtained from the observations and interviews in community #1's school. Other than the mural of the Indian warrior painted outside of the art room door, and the print of the Indian mother and child hung in the classroom, there were no signs of attention paid to the heritage or production of art by adult Indians. Teacher #1 felt comfortable and capable of dealing with Anglo and Western European art forms and heritage as they had been taught to him in the state university, in his classroom. He felt it was his professional obligation to "share" his knowledge with the Indian students. It was his hope for them, to have an understanding of the art field equal to white children, so they could compete off the reservation. Self-expression he believed was the most important element to be fostered in art production. He accepted evidence of the students' ethnic culture in their art production; but did not foster or solicit it. The students' drawings showed superior qualities in comparison to white children's

work of the same ages. The types of art work produced were typical of those found in most elementary schools in Wisconsin. The children's heritage was evident in their affinity towards environment and nature as subject matter; and in the narrative description of cultural events in their work.

The second community site visited was served by two schools. An elementary and a high school, built outside of the reservation's boundaries in a small town. This Indian community is unique in form; "The land was purchased in staggered sections with the purpose of spreading the Indians among the whites, on the theory that adaption to the white man's ways would thus proceed at a faster pace.". (Erdman, 1966, p. 33) The reservation's area is scattered between four Wisconsin towns. The anticipated quicker adaptations have failed to take place. Indians still live on their sections of land, and whites one theirs. The majority of the Indian children who live on these reservation strips are bused to schools in the whites' towns.

Most of the white people in the town where the schools that were visited were located, referred to themselves as "Kentucks". They had migrated up during the Depression to obtain employment in the lumber industry. The land had reminded them of their prior environment in the hills of

Kentucky. There was then, and remains today a great deal of prejudice between the ethnic groups. This prejudice is apparent in the schools. It is most visible in the high school when students are not given seating arrangements. Then the white students sit near white students and the Indians sit with each other. There were no Indian teachers in either school, although the ratio of Indian to white students was close. In the high school there was an Indian student advisor. In community school #1, fifty percent of the teachers had been Indian.

The art teacher for community #2 divided his teaching time between three elementary schools and one combination junior/senior high (this school was always referred to in the community as the high school). He sees approximately 540 students per week between these four schools. His schedule was devised for Hercules. Following him through one day was enough to fatigue this researcher for a week. He teaches seven periods out of a possible eight hour day; and uses part of his prep time for travel between schools. He moves between the two buildings twice during the day; high school to elementary, and then back to the high school.

There is no elementary art room. Teacher #2 must go to each elementary classroom with his art cart. His meager supplies are kept in the basement. The junior/senior high

does have an art room. This year that room even has a sink because the art teacher hooked up the plumbing for its use. This is the third year he has been working in the district.

The elementary classrooms reminded me of those which I had attended in the 50's. There was no art up in the halls in either building. The administrator has a thing about tape on painted walls; and bulletin boards are not provided. The classrooms had a limited range of "holiday art" displayed that had been produced under the direction of the classroom teachers.(k) The ethnic shamrocks were evident in most of the classrooms. The art teacher informed me that there were also turkeys and Pilgrims at Thanksgiving.

The art teacher saw his role in teaching art for the Anglo/Indian community as a facilitator for creative self-expression in the production of art. He feels it is necessary to "get in" some art appreciation; but "the kids don't like it". Teacher #2 sees a need to introduce the Indian side of art production into the art class. He feels he has not been prepared at the state university to do anything other than Anglo and Western European art production. Presently he is reading a book which the Indian student advisor gave him to look at <u>The Indian</u>

How To Book. Teacher #2 had requested curriculum aid from the Indian student advisor. He knew of no one else to approach for this assistance. The projects presented by the art teacher to the elementary classes were "hands on" art activities. These clever projects were presented in a clear and understandable fashion to the children.(k,l) In this class they were making buildings from their community using paper bags, construction paper, scissors, and glue. Teacher #2 also commented on the unusually high quality of drawing that the Indian children do.

As we left an elementary classroom, the classroom teacher who had been in the lounge and was now returning from her break, stopped me to comment on two "gifted" Indian boys in her class. She said; "It is a shame that both had such potential, and only one would develop it.". She predicted that the one living on the reservation would drop out of school when he reached sixteen. And that the other, who was now fortunate enough to have been taken from his parents home on the reservation and placed in a foster hime in town would go on to accomplish great things. Rosalie and Murray Wax in an article entitled "Indian Education For What?", would probably agree with her prediction; but would argue that persons like her play a large part in the scenario. (M. Wax, R. Wax, 1968) If she

would make this comment to me, a stranger; imagine the messages she gets across to her Indian students.

During the noon hour (½ hr.), I drove to the Tribal Center which is minutes outside of town. An elderly Indian woman directs a traditional tribal crafts program for senior citizens after they are fed there. Because teacher #2 had been interested in getting traditional Indian crafts into the schools, I wanted to inquire if she would help him out. The program director stated; "that I will not go to the white schools where our children must go. Those white teachers make fun of our religion and our art. They are (the religion and art) sacred to us. I will not let them have a chance to laugh at us.". She said that they would teach the Indian children and the white art teacher at the Tribal Center only if they really wanted to learn and would not laugh. Teacher #2 was unaware that such a resource existed near by.

The junior/senior high school was void of any art work except for a display of junior high drawings of animals which the art teacher had put up in the office window.(m) (tape on glass is acceptable to the administrator) The basement art room is located directly across from the boiler. In the room is a bulletin board displaying an array of prints by famous Anglo artists, posters advertising art schools, and student work. Posters and student work are

are taped on wood paneling and peg board around the room. (n,o) On the front of the teacher's desk is a motto; "Just think where you could go with your talent". There were no works of art by adult Indian artists' displayed in the room. Supplies were placed comfortably on the shelves.

Teacher #2 confessed that he'd had a bad experience at the start of the semester. Three of his most talented Indian high school students had dropped his class. He went to the Indian student advisor to have him investigate why the boys dropped. The advisor informed him it was because he had singled them out as excellent artists and embarrassed them by holding up or pointing out their work to the other students in the class.(p,q,r) Murray Wax clarifies this type of situation with this statement; "Within the small egalitarian community, individual achievement as extolled by the Protestant ethos and individualistic competition as lauded by capitalist ideology can only be regarded as immoral. Individuals do achieve, and sometimes even compete, but the achieving and competing occur within a moral context which assures that the loser will not be ashamed and that harmonious relationships will be maintained. The proper and moral competition is between groups, not within them; the consequence of such competition is to strengthen bonds, not disrupt them.". (Wax, 1971, p. 185) The art teacher

said he'd learned something about Indian kids; but felt the price had been too high. He planned to talk with the students to see if they could be persuaded to come back to the class. The fact that three would drop out together, Wax would almost have predicted. "Parents rarely visit the schools; teachers rarely visit the homes; each side finds interaction with the other uncomfortable. The consequence of this barrier is that by the intermediate grades Indian children have begun to develop a closed and solidary peer society within the walls of the school. The more the children are culturally distinct from the educators, the easier it is for them to organize themselves." (Wax, 1971, p. 33) To be separated from friends the Indian students describe as "torture". (Wax, 1968, p. 165) If one of teacher #2's students was embarassed and decided to drop the class it could be expected that his friends would also decide to drop.

The students worked on art projects on rickety card tables, segregated by their own decisions by race and sex. (s,t) The art activities the students worked on appeared quite typical of the junior/senior high work that is done in other schools in Wisconsin.(u) The teacher teased back and forth with all students, always in a pleasant encouraging tone of voice. Wax expresses this manner as

an asset to teaching Indian students; "Parents (and children) say of the teacher they consider good that "'he is gentle, nice'", "'he treats me good'", or "'jokes with us'". Often this means that the teacher does not regard himself as a superior authority whom by virtue of his position, can demand a particular type of conduct or work, but that recognizing the autonomy of the students, he probes in order to ascertain areas of difficulty... the tone most appropriate is gentle banter..." (Wax, 1971, p. 175)

From the interviews and observations in community #2's schools the following summary can be made. There were no visible signs of attention being paid to the Indian students' heritage, or to the production of art by their adult population. Teacher #2 felt comfortable dealing with Anglo and Western European forms of art production, as he had been taught at a state university, in his classes. He felt he owed it to his Indian students to introduce them to production methods of Indians' traditional art forms. He was making investigative progress towards this goal. Creative self-expression, he believed was the most important element to be valued in art production. Because of his empathetic personality, he was making inroads towards understanding his Indian students' values. The type of art work produced in his class, was typical of that found throughout many Wisconsin elementary and high schools. The students'

heritage was implicitly expressed in the students' design and drawings.

School #3 is in an Indian community whose tribe has been described as the most progressive in the state. (Erdman, 1966, p. 30) The school is built on the same site as the first Indian mission school in the state, 1709. The Tribe of People of the Standing Stone was contracted in 1979, by the B.I.A. to provide education for Indian students K-8, who wished to go to school on the reservation.

The brick building itself was built in the 50's. It not only houses the tribal school; but also their offices, a day care center, and a cannery. When one walks through the front door you are struck by the informal "unschool-like" atmosphere. The school section of the building isn't closed off from the rest of the building. Students can be seen walking in the halls talking in the Indian language with a teacher. Fifty percent of the teachers are Indians. At present all of the teachers are familiar with the Indians' language. They have had a native language program for teachers and students. Next year the program is in doubt because of federal budget cuts. The teachers and staff are called by first names by the students. It is difficult to tell who is a teacher and who is employed in another area of the building. Visiting people in different areas of the building is permissible.

Many of the walls and doors in the building have the students' art work displayed on them. On one there is a poster advertising the upcoming Third Annual Wisconsin Indian Art Show at the University of Wisconsin in Eau Claire. Further down the hall is a newspaper article pinned up on a bulletin board which discusses the sculpture of a goat, made by the Anglo artist, Robert Raushenberg, out of found objects. Across the hall from this is a huge oval shaped piece of paper which has a greeting in the Indian language and the hand print signature of most of the students' in the school. (v) This, it was explained, was the way pre-historic tribal Indian artists signed their mark on pictographs or rock paintings.

Art classes are held in the science room on Fridays. The regular academic classes do not take place on Fridays, so the room is free. Friday is the day when tribal language, history, myths, songs ect. are studied. Sometimes special activities such as movies, and on this particular day a student/faculty volley ball game, take place. This is the first year since the tribal school opened that art has been taught here as a subject. The art teacher is an Indian woman, mother of five, an employee in the day care the other four days of the week. She has a degree in art education, and started holding informal art classes for the tribal school students on Fridays without salary.

The faculty and staff were so impressed that the administrator asked her to write a grant for an art program. The tribe approved the grant for this semester. They also gave her $500.00 for supplies. Teacher #3 instructs 154 students every Friday. Some classes have to double up so that they can all be fit in to the schedule.

Teacher #3 views her role as an art teacher in an Indian community school as encompassing a variety of areas within the art field. She feels it is her responsibility to introduce the students to the art history and appreciation, production, and evaluation of the art of different cultures, especially Anglo and Indian art.

When the observation took place teacher #3 taught the formal concepts of primary and secondary colors to first graders. They then drew their own homes and colored them with a selected pair of complementary colors.(w,x,y,z) She used visual aids such as the board and color wheels to get across the concepts. During the day the art room door was never closed. The students' classroom teachers often stayed with the students. Some drank coffee and talked to the students about their work, or with other people who stopped in the room to see what was happening. The art teacher did not find this distracting. The students felt comfortable asking anyone for suggestions or help with their work. They seemed to take suggestions

on thir work just as seriously if they came from the 6'5" phy. ed. teacher or a cannery worker as they did from the art teacher. Students were free to get drinks and use the restroom without asking. Most of the younger students announced it to the teacher or myself before leaving.

Teacher #3 said she relied heavily on Frank Wachowiak's text, Emphasis Art in her teaching. This text had been used in her methods course at a state university. She did a stencil and spray paint project with her 5th and 6th grade students which is suggested in the text. (Wachowiak, 1985, pp. 148-149) The students were to make stencils out of old office folders and spray paint around them. She showed the work of a contemporary Mohawk Indian who based his art on forms which deal with spray paint and stencils, and are influenced by the ancient Iroquois pictographs.(A,B,C,D,E,F,G,H) In two different classes, two different children were observed building up a stack of stenciled objects. After the students left I asked the teacher why she didn't have the students move the design out more. She glanced at their work; and stated they could not have done that. She said they had been visually narrating two different myths. One symbolically represented the myth of creation, and the other the myth of the formation of the Iroquois League.(I,J) The narration of a myth was not an assigned part of the project. These two students had just done this on their own. Most

Anglo art teachers would not have known what these students were doing. Because of teacher #3's ethnic background, she was able to appreciate immediately what the students were trying to do. Some of the students did do a project which was based on illustrating scenes from Indian poems.(K,L) Through this type of project the students are encouraged to think about and feel proud of their ethnic culture.

The tribal school has guest artists come in to give workshops dealing with the arts throughout the year. Rose Kersetter, a Wisconsin Oneida potter, was up from her studio in Sante Fe, to give a workshop two weeks before my observation. She taught the children how to construct traditional Oneida pottery.(M)

There was a feeling of pride and love in this Indian community school which was not felt in the other two schools. Wax explains the need for this type of atmosphere in the Indian schools; "Love v.s. Authority" expresses the dichotomy between Indian teaching attitudes and those of whites. "For the latter, the teacher operates within a system of contractual authority. There is consentual agreement as to the tasks which should be accomplished by the schools, and appropriate authority is delegated by the parents to the educator. Parents have authority over their children and the educator stands in loco parentis." In the Indian society authority is not a traditional category of interaction, "...and tasks

cannot be separated from the relationships of the individuals performing them.". Hence, the Indians "...look first at the relationship between the teacher and pupils, and unless that relationship is harmoniously balanced and respectful of the autonomy of each individual involved, they will not regard it as satisfactory.". For the "...Indian a satisfactory relationship between teacher and pupil can only be moral (in the broadest sense); only in such a harmonious relationship can teaching and learning occur.". (Wax, 1971, p. 124)

This tribal ethnic group, according to the sweat and T-shirts, is on the rise.(N,O,P) In the art classes of teacher #3, the possibility and atmosphere for this to occur; and be expressed through the children's art forms was evident. Teacher #3 believed in the importance of self-expression in the broad sense of viewing it through one's cultural lens.

In summary of the experience of interviews and observations at school #3, the following can be reported. There was evidence that adult Indian artists did exist from the poster displayed advertising the approaching art show. Anglo art was represented in the clipping of Robert Raushenberg's sculpture. Teacher #3 taught art appreciation and evaluation as well as art production. There was evidence of the student's aesthetic/artistic heritage and their values being

considered from the classroom atmosphere and the students' art work. The types of art work produced were at times typical of that found in other Wisconsin elementary and middle schools; but most often they were not. There was explicit as well as implicit evidence of the students' heritage in the art forms they produced.

The results of this research showed that the public schools, both on and off the reservation which serve two Indian communities in the state of Wisconsin, do not consider the aesthetic/art heritage of the students nor their ethnic values. One tribal school in the state, contracted by the B.I.A., did consider the aesthetic/art heritage and ethnic values of its students.

The major factors determining whether the students' Indian aesthetic/art heritage and ethnic values were considered in the schools were; ethnic background of the teacher, choice of courses taken at the state university in preparation for teaching art, and exposure to the cultural values, art forms, and history of the Indian ethnic groups.

The theoretical basis for teaching a methods course at the state universities on aesthetic/art curriculum which offers the "choice" which the Wisconsin Indian Artists would accept does exist. McFee and Degge in

their text, Art, Culture, and Environment have established a curriculum which allows one to teach a program that exposes the students to their own culture and to that of peoples different in some ways from themselves. Through this exposure, the basis for discriminatory aesthetic judgments is sharpened and broadened. Along with the increased scope of art forms to appreciate and understand, comes an enlightened choice to base these aesthetic/art decisions on. McFee and Degge provide the following explanation of their proposed curriculum;

> Many people are so immersed in their culture and their culture's art that they are not aware of its effect on them. They accept both the culture and its art without question. But in a complex society which has many cultures, students should learn to understand cultures other than their own. People who are culture bound, that is, live entirely within one cultural framework, are less able to understand the impact of their own culture as compared to others. In order to make decisions about the cultural life style and art that is appropriate for them, they need a broad basis of understanding of both art and culture.
>
> As, teachers, we must help people become more thoughtful about their judgments rather than tell them what their judgments should be. We can help people think about what makes beauty in their lives. Then they will be better able to apply their own criteria rather than our ideas of what is "good" art.

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> We can expose them to other choices, but respect them and their culture. The results may be that they will become dissatisfied with their own standard, respond to new ideas about art and beauty and extend their life-style to be more encompassing. Or they may choose to stay within the context of their own cultural patterns of what art is, yet refine and improve their own work. (McFee, Degge, 1977, p. 294)

To do other than employ a curriculum plan such as McFee's and Degge's when teaching, especially in a minority community is discriminatory as the Wisconsin Indian Artists charge. The Indians should have a say in what is taught in their schools. Steinberg, in his article The Ethnic Crisis In American Society emphasises the importance of ethnic group control of what goes on in their schools. (Steinberg, 1981, pp. 54-55) We must remedy the offense which Lyman and Douglas have pointed out; "This is especially the case if, as in American Society, there is a cultural contradiction between ideals of equality on the one hand and prejudices about race and ethnicity on the other.". (Lyman, Douglas, ?, p. 364) To make this curriculum change in aesthetic/art education, to some persons may seem a small contribution towards a very large problem. When the extreme visibility of such a curriculum change is considered, it does not appear to be such a minimal effort.

If the wishes of the Contemporary Wisconsin Visual Artists are to be given consideration in regard to their

aesthetic/art heritage and values being considered in the schools, changes will have to occur. More Indian art teachers should be hired by the Indian communities. If white teachers are to continue teaching art in the Indian communities, they must be better prepared in the state universities and in workshops to do so. An explanation of the Indians value system, and of their traditions and art forms is essential. Indian artists in the communities should be utilized as guest artists if they are willing to do so. Indian students should be encouraged to express their culture through their art production; and teachers should design projects to allow for this type of expression. More emphasis should be placed on student analysis of why different cultures value certain art forms than is presently done. McFee and Degge support this idea; "Historical roots and cultural traditions are made more "real"; are taught to children, and reassert the cultural identity of groups. They provide a sense of belonging by giving people an opportunity to participate and by showing outsiders who the insiders are.". (McFee, Degge, 1977, p. 293) If we are ever to dissolve the bigotry that exists between the Anglo and the Indian Peoples in the state of Wisconsin, then we must attempt to discover and understand the common and not so common grounds between us. Art, as a visual means of communication, is an excellent tool to aid in this discovery of channels of understanding.

33.

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